

# COMPLIMENTS OF THE SEASON FROM THE PLAZA

## OUR CHRISTMAS GIFT TO PATRONS

**SPECIAL NOTICE—Beginning Xmas Monday,**  
Two Reels Daily, Containing 2,000 Feet of New Films,  
**FIRST TIME SHOWN IN THE WORLD.**

**GOOD OLD SANTA CLAUS**

**SPECIAL NOTICE—Beginning Xmas Monday,**  
Two Reels Daily, Containing 2,000 Feet of New Films,  
**FIRST TIME SHOWN IN THE WORLD.**



**JIM HARKINS**  
A Happy Yuletide and Prosperous New Year to my many  
kind friends. Yours truly,  
**JIM HARKINS.**



Little boy playing out in the street  
Got hit on the coco and smashed on the  
beak.  
Ran for the doctor, stopped on his way,  
Saw the Plaza Moving Pictures—pains  
went away.



**FRANKLYN WALLACE**  
A Merry Christmas and a Happy New Year to All.  
Yours in Song,  
**FRANKLYN WALLACE.**

# The Show at the Plaza Is the Talk of the Town—It's the Plaza Idea

## YOU NEVER GET FOOLED AT THE PLAZA

### ACTORS—WHO'S WHO IN CURRENT PLAYS.

When Emmy Wehlen, who plays the principal feminine role in "Marriage à la Carte," at the Belasco Theater this week, came to America three weeks ago she brought with her two big brown eyes, a lot of fluffy hair, and a hobbie skirt that she can't sit down in. She weighs almost an even hundred pounds, and is described as being as beautiful as the morning. Miss Wehlen, after conquering Vienna, Stuttgart, Munich, Berlin, and London, has come to the United States to accept Uncle Sam's homage. By the way, Miss Wehlen accomplished the conquering in a little less than four years. A Viennese, which means a thoroughly trained artist, she set out for Stuttgart, where she played only comedy. From Stuttgart Miss Emmy went to Munich, where she had more comedy and larger audiences. In Munich Miss Wehlen played every night a different part, ranging from comedy to the deepest emotionalism. Miss Wehlen's clear soprano voice made her an additional favorite. Just to show, however, that she had a catholic soul, so far as the work of the theater goes, Miss Wehlen went in for drama as heartily as she did for the lighter forms of stage endeavor. When Dirandl, the famous Viennese tragedian, gave her a powerful vehicle, "The Spendthrift," a reading, it was Miss Emmy Wehlen who smothered her smiles and appeared in the leading supporting role, requiring a vast amount of intensity. They say she did it splendidly, too. In "Marriage à la Carte" Miss Wehlen will be seen as Rosalie, a wire walker in a circus.



**Emmy Wehlen.**

was as a super in Maude Adams' company, presenting "The Little Minister" at the Empire Theater, New York. This brought an engagement for an insignificant part with Rose Stahl, now starring in "The Chorus Lady," but who at that time was touring small towns in a play that has long been forgotten. Her next engagement was as understudy with Blanche Bates in "Under Two Flags." One night the star becoming ill, Miss Wehlen went on, and the hit she scored was the turning point in her career. Since then she has had one brilliant role after another. In "The Road to Yesterday" she carried off the honors, although Minnie Dupree's name flashed from the top of the theater. She was so much better than the turning point in her career. Since then she has had one brilliant role after another. In "The Road to Yesterday" she carried off the honors, although Minnie Dupree's name flashed from the top of the theater. She was so much better than the turning point in her career. Since then she has had one brilliant role after another. In "The Road to Yesterday" she carried off the honors, although Minnie Dupree's name flashed from the top of the theater. She was so much better than the turning point in her career.



**Orme Caldara.**

Orme Caldara, who is playing the leading male role in support of Helen Ware in "The Deserters," which comes to the Columbia for a week, beginning to-morrow, is now one of the best-known leading men on the stage, and is particularly well liked here in Washington, where he attracted much attention while connected with the stock company at the Columbia two summers ago. Mr. Caldara, like so many other young artists who have attained a prominence in the dramatic field, hails from California. He was born in Alameda, a suburb of Oakland, in 1880. There he passed his youth, and entered the University of California when sixteen years old. He was enrolled in the academic department, and showed no particular liking for theatricals, excepting that he took part in the presentation of a Greek tragedy the cast for which was recruited from the ranks of the students. At the end of the second year, being without sufficient funds to continue his studies, he left the university and joined the Alcazar Stock Company in San Francisco. He had become acquainted with the stage manager and was given a chance to appear in small character parts. He remained with the company three seasons, and rose gradually to the position of leading man. Determined to get a New York hearing, he came East and joined E. H. Sothen's company. Then came a season of stock at Kelt's Bijou Theater, Philadelphia, followed by engagements with Mrs. Patrick Campbell and Lula Glaser. When "The Round-Up" was produced at the New Amsterdam Theater, New York, he originated one of the leading roles and stayed with the piece two seasons. Following his appearance with the Columbia Players, he was seen for a brief period with Grace Elliott in the ill-fated "Jacqueline," and then joined Henry Miller's company, playing "Her Husband's Wife." When Helen Ware made her stellar debut at the Hudson Theater this season, Mr. Caldara assumed the role of Lieut. Craig in "The Deserters," and scored a big hit. In private life he

is the husband of Julia Dean, and is one of the most popular actors who visits Washington.

Ida Bernard, spoken of on the other side of the world as "the Belle of Australia," and considered by J. C. Williamson his very best find, has been engaged by Liebler & Co. for the part of Primrose in "Marriage à la Carte," the new musical comedy by McLeh and Caryl. Miss Bernard, in addition to being an adornment to the stage, is a newspaper woman with a record on the Sydney Bulletin. On one occasion she got out an edition of a paper from the standpoint of an actress. The publication was unique, the political news condensed to agree paragraphs, and all other matter being subordinated to the affairs of the stage. A double column head gave prominence to an actress' drive through a park, and it took the biggest and blackest of type to call attention to a luncheon at which half a dozen of the Williamson beauties were regaled.



**Ida Bernard.**



**Fanny Brice.**

From a Brooklyn newsgirl to a stellar position with one of the largest musical shows in America is an unusual advancement. Nevertheless, this distinction has been attained by Miss Fanny Brice, who, up to three years ago, sold papers at the corner of Bergen street and Vanderbilt avenue, Brooklyn, N. Y. F. Ziegfeld, Jr.'s, attention was attracted to the girl's singing ability, and he engaged her for a part in "The Follies of 1910," which is to be seen at the New National Theater next week. Miss Brice made her debut in the piece at the Jardin de Paris, New York City, last June. And despite the fact that in the organization there are several stars, the former newsgirl, on the opening night, captivated the entire audience and scored the real individual success of the evening. Miss Brice's theatrical experience has been unique. While peddling papers, a customer suggested that she possessed talent in a stage way and succeeded in persuading her to make an effort in that direction on amateur night at Keeney's Theater, Brooklyn. She rendered a Yiddish song and made the hit of the entertainment, and the management awarded her the prize, 50 cents. This encouraged her, and a few weeks later she joined "A Royal Slave" company. The troupe did not do a self-sustaining business, and disbanded abruptly. The next season she joined a burlesque show and was engaged by Mr. Ziegfeld while appearing in the same. Miss Brice is eighteen years old.

Frederick Truesdell, who is a member of Helen Ware's company, is a Washingtonian, and is the son of Col. George Truesdell, the extensive real estate operator. The family is a very prominent one socially, as the colonel was Commissioner of the District from 1894 to 1897; was instrumental in having the first electric street railway built in the city, and was for a time president of the Wash-

### MISS LORRAINE A BEAUTY.

Miss Lillian Lorraine, a featured one with the "Follies of 1910," the musical revue, which is to be seen at the National Theater next week, is said to be the most beautiful woman on the American stage to-day. She attributes her beauty to her perfect health, and the latter to the fact that she has never worn a corset in her life. She is nineteen years old, and, therefore, has at least five carefree years to her credit. Physicians,



**MISS LILLIAN LORRAINE.**

surgeons, osteopaths, and hygienists concur in the opinion that tight lacing is responsible for most of woman's ailments. Even an ordinary corset, they say, compresses liver and stomach, keeps the lungs from properly expanding, especially the lower lobes, which accounts for the short, faulty breathing of most women. Miss Lorraine will be a living example of the figure of the corsetless woman. Judging from her picture, she is as symmetrical as Venus of Milo in all her classic proportions.

### Nordica Entertains Bernhardt.

At the reception which Lillian Nordica tendered Madame Bernhardt, at the Hotel Gotham, New York, Sunday afternoon last, were a notable gathering of persons famous in the world of society, art, music, and the stage. For two hours a long line of guests was presented to Madame Bernhardt, who seemed to enjoy the reception immensely. Among the people of the stage present were: Mr. and Mrs. Leo Slezak, Madame Marijka Aldrich, Lena Ashwell, Marie Tempest, Emma Thursby, Dr. Guillaume Stengel-Schmirch, Beverly Sitgreaves, Daniel Frohman, Mr. and Mrs. John Drew, G. Perugini, Constance Collier, May Irwin, Madame Plahout, Madame Jemelli, Bruce McRae, Mr. and Mrs. Victor Herbert, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Walter Damrosch, Kitty Cheatham, Herbert Witherspoon, Olga Nethersole, Mr. and Mrs. Russell Colt (Ethel Barrymore), Mr. and Mrs. Oswald Yorkie (Annie Russell), Mr. Reinhold von Warlich, Madame Gerville Roache, Elsie de Wolfe, Elizabeth Marbury, and Mrs. Reginald de Koven.

### COMING ATTRACTIONS

The attraction at the New National Theater for the week of January 2, beginning with a holiday matinee on Monday, will be John Drew in "Smith," the newest comedy by W. Somerset Maugham, which has had three months of brilliant success at the Empire Theater, New York. Mr. Maugham's previous comedies to be done in this country were "Jack Straw," "Mrs. Dot," "Lady Frederick," and "Penelope." "Smith," judging from critical comment, is vastly superior to the others, and it gives Mr. Drew the finest opportunity he has had in years. The character of Smith, a young parlor maid, is played by Mary Roland, last seen here in "Inconstant George." Mr. Drew at the National will have the complete original supporting company from the Empire Theater.

"The City," the last play written by Clyde Fitch, will be shown here by the Shuberts at the Belasco Theater next week, with one of the strongest casts which has been gathered together this season. The players will include Walter Hampden, Eva Vincent, Lucille Watson, Mary Nash, George Howell, Janet Beecher, and Tully Marshall.

Mr. Fitch always had the happy faculty of selecting some theme upon which to base his story. It was seldom a platitude and more often a psychological problem. In "The City" he adheres to the belief that the good in man is brought out only when he enters into the trying life of a large city, and it requires more determination and will power to keep at bay whatever tendencies for evil one may have while living in a city than in a small town.

He takes all of his characters, therefore, from a little village in New York State and brings them to New York. The central figure is George Rand, Jr., whose father has left him an enormous fortune. In addition to the money, however, the son has inherited his father's tendency for sharp business methods, and after the boy has doubled his inheritance several times, he does not realize that he has done so as the result of practices which may well be characterized as dishonest. It develops that the elder Rand has an illegitimate son whose existence was first communicated to Rand junior at the death of his father. Some years later this illegitimate son falls in love with the younger sister of Rand, and as both are unaware of the secret locked in the heart of Rand, they appeal to him for permission to make themselves happy. It is here that Mr. Fitch has sounded the deepest note of tragedy every penned by this prolific and masterful playwright. It is the turning point of the whole play. The characters having come from the country to the city now return to their first abode, where the story, having run the entire gamut of emotions, moves swiftly to a pleasant and satisfactory ending.

It is said that Mr. Fitch has drawn from the recent history of a well-known financial operator, who is now in prison. There is a slight comparison in that the man in question came from a small village in New York, rising from total obscurity to a conspicuous place in finance, not only of New York, but all America.

promised that her new creations will be no less interesting and even more spectacular than were the first ones. Miss St. Denis is a dancer inspired with the true love of her art. It is the interpretation of thought by motion that she brings to her audience. More than any dancer who has appeared before the public she has sought to give a genuine entertainment as well as a dance—new thoughts on new themes. The early dances of the Egyptians were remarkable for their grace and beauty and for the important part they played in the religious and social functions of the land. Through study extending over two years, Miss St. Denis has become thoroughly familiar with the conditions of the time and the meaning of the various dances, and it is her understanding of this thought and attitude that she will attempt to convey to her audience.

Chase's next week will merrily "ring out the old, ring in the new," and the foremost feature of the fun farce will be Miss Eva Taylor and company, by arrangement with Charles Frohman, in the jolliest of modern farces, called "Chums." The supplementary stellar novelty will be the distinguished players, Amy Ricard and Lester Lonergan, the former remembered as the athletic girl in "The College Widow," and the latter as supporting Nance O'Neil, Mrs. Fiske, and others of note. They will offer "An Idyll of Erin," said to be one of the daintiest, neatest, cleanest, and liveliest comedies ever given in vaudeville. Gene Greene, the popular Broadway singing comedian, with Charles Stright at the piano, will give his latest comic caroling, "A Study in Song." Tempest and Sunshine, two lifting, lissom lasses, are expected to make an unusually agreeable impression. Sol Goldsmith and Guy Hoppe will include the successful instrumental comedy interlude, "The Commercial Drummers." The Tasmanian Van Dieman troupe of international larks and aerial stunts will appear. Pope and "Uno," the latter being known as the narcoleptic dog, and the pictorial number showing "The Statue Dog" and "The Four-Footed Pest," will fill up the mirthful holiday measure.

Heretofore it has been deemed somewhat dangerous to defy the well-known vengeance of the Latter Day Saints and the sordidness of their church elders in story or play. However, Joseph Le Brandt, the well-known dramatist, has not been deterred thereby from writing a most sensational play around Utah's leading citizens. The piece is entitled "Through Death Valley," and it is booked for next week at the Academy, opening with a special holiday matinee. It is the frankest, most daring expose of the atrocities practiced by the Mormon Church ever depicted. Combined with its value as showing actual conditions as they exist in Utah, this play has the added importance of preserving a series of startling climaxes, original situations, and stage pictures which have not been equaled in many a day.

**Snit Against Henry Arthur Jones.**  
The London Theatrical Managers' Association threatens to sue Henry Arthur Jones, the English dramatist, for permitting Ethel Irving to use at the Hippodrome an act from his comedy, "Dolly Reforming Herself." By agreement between the theatrical and the music hall managers in London, dramatic performances are forbidden in music halls. Mr. Jones has made Sir Herbert Tree his agent in the matter.